

XXXI CICOM
TiMeDoc Conference
Time and Memory in Non-fiction Cinema
School of Communication. Universidad de Navarra

KEYNOTE/PAPERS PRESENTED (listed by author)

Aasman, Susan (University of Groningen, Netherlands)

More Me than ever! A historical reflection on the autobiographical documentary mode as do-it yourself.

Blos-Jáni, Melinda (Sapientia University, Romania)

Unreliable images? Engaging with the past through archival images in East-European documentaries about communism.

Brasiskis, Lukas (New York University, USA)

Cinematic (Re)Turn to Documentary Archives: New Historic(-ies) in Post-Socialist Found Footage Films.

Bruzzi, Stella (University of Warwick, UK)

On Trial: Testimony, Witnessing and the Temporalities of Enactment in Real Crime Documentary Series.

Caoduro, Elena (University of Bedfordshire, UK)

Remembering the Years of Lead: Left-wing Terrorism in German and Italian non-fiction Cinema.

Catalá, Josep M. (Universitat Autònoma de Barcelona, Spain)

Figures of (Collective) Memory: Documentary Films as Memory Palaces.

Crawford-Holland, Sasha (McGill University, Canada)

The Corporeal Politics of Documentary Reenactment: Bodily Memory in The Act of Killing.

Cuevas, Efrén (Universidad de Navarra, Spain)

Autobiographical narratives of transnational families: the case of I for India

Fernández, Ana Aitana (Universitat Pompeu Fabra, Spain)

The traces of remembrance as a way of (re)constructing the memory of what has not been lived.

Fibla, Enrique (Concordia University, Canada)

The Amateur Archive: explorations on collective memory through nonprofessional film.

Formenti, Cristina (Università degli Studi di Milano, Italy)

Non-fictional Animated Memoirs and Their Reference Model.

Gaines, Jane (Columbia University, USA)

Documentary Activism and Historical Time.

Hawley, Steve (Manchester Metropolitan University, UK)

Epistle from a distant war: rare sync sound films of WW2 soldiers speaking rediscovered. Voice, memory and authenticity.

Kilborn, Richard (University of Stirling, UK)

Marking time in longitudinal documentary.

Landesman, Ohad (Tel Aviv University, Israel)

Sunday in the Park: Symbiopsychotaxiplasm and the Filmic Mechanism of a Self-Defeating Documentary.

Moseng, María (University of Oslo, Norway)

Mapping violent memory.

Odorico, Stefano (Leeds Trinity University, UK / University of Bremen, Germany)

Remixing Memory and Aesthetics in the Interactive Documentary

Ozery, Yaara and Raz Yosef (Tel Aviv University, Israel)

Spectral Testimonies: Documentary Reenactment and Temporality in Contemporary Israeli Cinema.

Ramírez Soto, Elizabeth (Universidad de Valparaíso, Chile / University of Warwick, UK)

Paper Title: "What does a city feel like after ten years of dictatorship?": time, affect and resistance in Les murs de Santiago (1983).

Rosen, Philip (Brown University, USA)

Documentary and the Temporality of the Punctual.

Sánchez-Biosca, Vicente (Universidad de Valencia, Spain)

When the images are missing. Documentary strategies dealing with the Cambodian Genocide.

Schmidt, Raoul (Austrian Film Museum, Austria)

Home Movies as Ego-Documents.

van Noortwijk, Annelies and Vincent Ros (University of Groningen, Netherlands)

The Meta-Modern Turn: a Reconceptualization of the Real and the Self in Contemporary Documentary Practice.

Vergara Reyes, María Constanza (Universidad Alberto Hurtado, Chile)

Memory and affect in two post-dictatorship Chilean documentaries.

Williams, Deane (Monash University, Australia)

Historical Junctures: Montage Method in John Hughes' The Archives Project (2006).

More *Me* than ever! A historical reflection on the autobiographical documentary mode as do-it-yourself

Susan Aasman. University of Groningen

Abstract

Today we witness a constant and ‘incessant performance of intimacy’ in documentary film making. It is interesting to see how the focus on the self as a privileged domain for professionals has been challenged by amateurs or do-it-yourself filmmakers. There was a time when it was impossible for an individual outside the media industry to distribute his or her own audio-visual story to a general audience. It’s not too difficult to see that the rise of alternative media production and alternative media distribution has problematized the concept of professional documentary filmmaking.

In my presentation, I will demonstrate how current developments of people taking up the camera to report on themselves are part of an on-going and complex historical process. Ideas and ideals of self-expression, participation and democratisation did not emerge with the arrival of the internet. It’s probably the other way around. My thesis is that these developments are part of a rather slow change that emerged in the 1960s, grew stronger in the 1970s, before finally becoming mainstream just before the internet really took off in the 1990s. Both transformations – from objective to personal film making and from professional filmmakers to amateurs – are very much interconnected, as they are part of some other changes such as the arrival of new media like television, the Internet and new consumer technologies like the video or camcorder, but also broader cultural changes that took place, like the growing appreciation of mediations of the self and everyday life.

One of the more fascinating changes over the last decades has been the inversion of public and private followed by the collapse of professional and amateur. Public documentary went private, shifting its goal to look at the world outside towards a more inward perspective. The reverse also happened: and as a next stage the reverse movement of the private becoming public with the home movie being broadcasted on the internet. Gradually this development became part of a general cultural transformation that saw this practice as something embedded in our everyday life. Now, anyone can claim space and voice in the public arena via sharing the intimate and the everyday with whoever wants to listen or watch.

Susan Aasman works as a senior lecturer and researcher for the History Department at the University of Groningen (the Netherlands). She wrote her dissertation on the cultural history of home movies and she is currently finalized the NWO-funded project “Changing Platforms of Ritualized Memory Practices” (<https://homemoviesproject.wordpress.com/>). This project addressed the complex interrelationship between technology, specific user generations and spaces or places of cultural memory production in home movie making and screening. It also addressed the question of how changing technologies of cultural production (film, video or digital camera) have shaped new practices and rituals of memory staging (screening of the films in domestic or public venues) and thereby initiated processes of (re)negotiating user generations and group identities. Aasman is chief-editor of the *TMG-Journal for Media History*. Over the years, she has written on home movies, cultural memory, mediatization of politics, autobiographical documentary and first person cinema.

<http://www.rug.nl/staff/s.i.aasman/>

Unreliable images? Engaging with the past through archival images in East-European documentaries about communism

Melinda Blos-Jáni. Sapientia University.

Abstract

With the emergence of audiovisual genres as the video-mash-up the recycling of images with different origins has entered our everyday media life. Yet, the creative blending of found images dates back to the early cinema and is often exemplified by Esfir Shub's *The Fall of the Romanov Dynasty* (1927). Thus found footage filmmaking might be seen as a pre-history of certain new media practices, remediating images, refiguring their mediality.

In East European documentaries from the last two decades there is a tendency toward recycling archive material when it comes to the interpretation of the communist past. While these films recycle similar archival records (propaganda, educational, amateur films, newsreels), the documentary effect is achieved through different medial strategies. The paper examines what these films reveal about images "being" in these post-communist media cultures, and the ways in which acts of remediation achieve to get beyond representation and make the viewers to experience the „reality” of history.

Melinda Blos-Jáni is lecturer at the Film, Photography and Media Department of Sapientia University. Her research interests are home videos and amateur films, autobiographical documentaries, silent film history, contemporary silents, media genealogy. She earned her Ph.D. degree in 2012 with the thesis *The Domestication of Moving Image Technologies and Media Practices in Familial Contexts: an Anthropological Research*. She is currently a member in the research project entitled *Re-mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema* lead by Ágnes Pethő (Sapientia University, Cluj-Napoca).

<http://film.sapientia.ro/en/staff/dr-melinda-blos-jani>

Cinematic (Re)Turn to Documentary Archives: New Historic(-ies) in Post-Socialist Found Footage Films

Lukas Brasiskis. New York University

Abstract

Starting from the mid-1930s, portrayal of individuals in Soviet documentaries was substituted for controlled representation of generalized types or characters. Applying the terminology of Georges Didi-Huberman, it can be stated that in Soviet documentaries and newsreels people were subjected to a larger totality and turned into abstractions such as “Soviet citizen” or “proletarian class”.

In this paper I will examine how the propagandistic techniques of depersonalization are revealed and exposed, and how the artificiality of ideological roles are laid bare in three contemporary found footage films by filmmakers from post-Socialist countries. By analyzing Deimantas Narkevičius’s *Into the Unknown* (*I nežinia*, Lithuania, 2010), Maciej Drygas’ *Hear My Cry* (*Usłyszcie mój krzyk*, Poland, 1991), and Sergei Loznitsa’s *Revue* (*Представление*, Ukraine/Germany, 2008), I will outline different re-editing strategies that 'liberate' cinematic representation of Soviet everyday previously 'imprisoned' in an ideological frame of rigid specialization and clear functions, the frame that was validated by the dominant Soviet historicity, which is called “concluded-future” by Evgeny Dobrenko. I will also argue that through opening gaps, discontinuities and heterotopical spaces in the ideologically charged narratives, the re-editing of the Soviet documentary footage serves as a dynamic instrument for genealogical analysis of the construction of documentary image of the recent Socialist past. What is at stake in this paper thus is an exploration of cinematic re-orderings of the past, present and future (achieved through the introduction of temporal halts, suspensions of forwardness and/or kairotic moments) that are informed and prompted by a new historical situatedness and changes in politics of memory. Consequently, I will demonstrate that the aforementioned found footage films encompass a value of alternative historicity(-ies).

Lukas Brasiskis is a PhD candidate in Cinema Studies program at New York University. After his graduation from Film and Media MA program at the New School University, he taught film theory related courses in Vilnius Academy of Arts and in Lithuanian Academy of Music, Theater and Film. In a period of 2011-2013, Brasiskis’ academic research on the appropriation of Soviet non-fiction film archive in post-Communist Eastern European films has led up him to a few conference presentations and a peer-reviewed paper. A shortened version of Brasiskis’ MA thesis "On the Possibility of Non-representational Cinematic Realism" was published in the book *Film and Philosophy* (ed. by Nerijus Milerius, PhD, 2013). In 2014 Brasiskis has been admitted to the Cinema Studies Ph.D. program at New York University. Here Brasiskis is developing his academic researches on Eastern European art cinema, interconnection between temporality, historical memory and film medium, possibility of non-representational realism, and spatial aspects of film perception in contemporary art venues.

“On Trial: Testimony, Witnessing and the Temporalities of Enactment in Real Crime Documentary Series”

Stella Bruzzi. University of Warwick

Abstract

This paper will engage with the dominant themes of the conference – in particular the current questioning of traditional formats and the changing temporal and mnemonic dimensions of non-fiction – through an analysis of the current vogue for crime and trial focused series, such as *The Jinx* (Andrew Jarecki, HBO, 2015) and *Making a Murderer* (Moirá Demos and Laura Ricciardi, Netflix, 2015). Made by a variety of different broadcast and non-broadcast production companies and watched across a variety of viewing platforms, the recent spate of crime and trial films and series, of which these are two prime examples, exemplify many recent and significant changes to how non-fiction is generated and received. Looking back at important antecedents such as *The Staircase* (Jean-Xavier de Lestrade, 2004) and the podcast *Serial* (2014), this paper will look at several key aspects of the crime and trial documentary sub-genre, from their title sequences and aesthetics, their focus on altering and contradictory testimony, their placement of the audience as juror and witness and finally their layered temporalities, often but not exclusively manifested in a use of re-enactment.

Stella Bruzzi is Professor of Film and Television Studies at the University of Warwick, UK and a Fellow of the British Academy. From 2008 to 2011 she was Chair of the Faculty of Arts at Warwick. Her key research areas to date are: documentary film and television; costume, fashion and film; masculinity and cinema. Her publications include *Men's Cinema: Masculinity in Post-war Hollywood* (Edinburgh University Press, 2013); *Bringing Up Daddy: Fatherhood and Masculinity in Postwar Hollywood* (BFI, 2005); *New Documentary* (Routledge, 2000 & 2006); *Undressing Cinema: Clothing and Identity in the Movies* (Routledge 1997). Her current book project, *Approximation: Documentary, History and the Staging of Reality*, is the culmination of a Leverhulme Major Research Fellowship and examines the complex ways in which reality and fact are staged and dramatised across 21st century screen media. The paper at this conference forms part of this work.

Remembering the Years of Lead: Left-wing Terrorism in German and Italian non-fiction Cinema

Elena Caoduro. University of Bedfordshire

Abstract

The experience of revolutionary terrorism in the long 1970s reappears at the turn of the new millennium in a cluster of German and Italian films that innovate and sometimes challenge previous cinematic representations. This revival is read in connection with industrial trends and historical events such as the release of former terrorists and the emergence of new forms of terror. The traumatic memory of left-wing terrorism has found new lifeblood in the new millennium because there are ample resonances with contemporary social issues, such as political activism, economic crises and global fears of international terrorism.

This paper makes a comparative overview of practices of documenting the legacy of left-wing terrorism in German and Italian non-fiction cinema, arguing that this memory unfolds beyond and across temporal and spatial boundaries reactivated by present-day occurrences and contacts with other memories. By focusing on controversial case studies, such as *Black Box BRD* (Andres Veiel 2001) and *Il sol dell'avvenire* (Gianfranco Pannone, 2008), this paper explores the role of testimony and archival material in contesting and sometimes re-affirming the 'perpetrator-victim' dichotomy in the representation of terrorism. Through a close analysis of how these documentaries treat this inflammatory material, my presentation aims also to consider ethical and political implications faced by film-makers.

The case study presented here shows how memory circulates between individual and collective frameworks, travelling among social and media dimensions. These films recount stories which are still nation-bound, in the sense that in most cases they depict fundamentally local, provincialised stories. Nonetheless, they display an attention to transnational dimensions. Drawing on studies of 'travelling' and 'cosmopolitan' memory, I discuss the issue of 'normalisation' in relation to the memory of left-wing terrorism and the ambiguous figure of 'the survivor'.

Elena Caoduro is Lecturer in Media Arts at the University of Bedfordshire, UK where she teaches film and cultural studies. She has published on political cinema, popular genres and analogue nostalgia and is particularly interested in memory and trauma studies. Her work has been published in edited collections and journals such as *Frames Cinema Journal*, *Networking Knowledge* and *NECSUS: European Journal of Media Studies*. She is currently co-editing a special issue of *Alphaville Journal of Film and Screen Media* entitled: "The New Old: Archaisms and Anachronisms Across Media".

Figures of (Collective) Memory: Documentary Films as Memory Palaces

Josep M. Català. Universitat Autònoma de Barcelona

Abstract

While the paradigm of History prevailed, personal as well as collective memories were both under the spell of Historiography. The classical film documentaries were also related to this kind of imaginary and, therefore, they appealed to archive's images, considered to be objective. Now we have reached a posthistorical's condition that puts any historiographic endeavor under the influence of personal memory and collective memory. The question is what happens with documentary images in these new circumstances. How the images succeed in visualizing all kind of remembrances? What kinds of images result from the new strategies of remembering the past? Also, how are we receiving the old images in this contemporary frame of thought?

Josep M. Català is Professor of Film and TV in the School of Communication of Universitat Autònoma de Barcelona. He is also the Academic Director of the Master's Degree on Creative Documentary in the same university. He is the author of books such as *La puesta en imágenes: conceptos de dirección cinematográfica* (2001), *La imagen compleja* (2006), *La forma de lo real* (2007), *Pasión y conocimiento* (2008) and *Estética del ensayo. De Montaigne a Godard* (2014).

The Corporeal Politics of Documentary Reenactment: Bodily Memory in *The Act of Killing*

Sasha Crawford-Holland. McGill University

Abstract

This paper considers how corporeal evidence functions as testimony in Joshua Oppenheimer's groundbreaking documentary *The Act of Killing* (2012). While Oppenheimer's film has been written about extensively, there has been little acknowledgement of the vital role that bodies play in performing the documentary's 'truth.' Performance is often regarded as a category that separates fiction's pretenders from nonfiction's social actors. However, I argue that *The Act of Killing*'s performances grant us access to historical *realities*--those overwritten by the tyranny of historicism--by activating memory's revolutionary potential.

Reenactment formalizes certain epistemic conditions of history that documentaries tend to disavow, such as the inevitability of subjective retrospection and interpretation. It contemplates the historiographic process, undermining traditional archival logic by revealing collective history to be as malleable, and contingent on the present, as individual memory. When reenactors conjure their memories into the present, they sever the indexical bond upon which traditional notions of 'documentary truth' rely. Instead, we read somatic and performative gestures as evidence of a memory's 'authenticity.' When *The Act of Killing*'s reenactors activate their bodily memories, they perform the paradoxes between national history and personal memory, navigating a critical exchange between evidence and emotion. Corporeally explicit testimony summons the spectral victims of past violence to undermine the presiding historical narrative that insists on their disappearance.

The one corporeal event to which scholars have paid attention is Anwar's climactic vomit at the end of the film. Countless critics have debated whether or not this regurgitation is an authentic disclosure of Anwar's remorse, because claims about the film's ethics often hinge on an analysis of this gesture's meaning. Its 'authenticity,' however, is fundamentally unknowable. By asking instead *why* viewers are so fixated on the authenticity of Anwar's vomit, I analyze Oppenheimer's intervention into the problematic politics of conventional spectatorial identification in contemporary documentary.

Sasha Crawford-Holland is a graduate student in Cinema & Media Studies at the University of Southern California. He earned his BA (Hon.) in Cultural Studies at McGill University. He has worked as a research assistant at McGill's Department of English, at the Deutsche Kinemathek film archive, and in educational programming at the Toronto International Film Festival (TIFF).

Autobiographical narratives of transnational families: the case of *I for India*

Efrén Cuevas. Universidad de Navarra

Abstract

This paper seeks to reflect on the way transnational families are represented in autobiographical documentaries. I will study this question as displayed in the film *I for India* (Sandhya Suri, 2005), where it is captured in a very compelling way. Suri employs the collection of home movies and audio tapes recorded by her father and her relatives in India, made after her family emigrated to England in 1965. She blends this family archive with public records about the life of immigrants in the UK and the ongoing changes in her own family (with one of her sisters emigrating to Australia). The resulting film speaks of very contemporary issues through the intelligent use of a rich tapestry of archival material and contemporary footage.

I will place a special focus on the way *I for India* employs the domestic archive, from the way they show the clash between the original customs of the family and the new mores of the society and culture where they live, to the way they use domestic recordings as a link with the family left in India, helping maintain the “transnational” family, constructing audio/visual memories to share alongside frontiers.

Efrén Cuevas is Associate Professor at the School of Communication of University of Navarra. My areas of research include autobiographical documentaries, home movies and family memoir. Among my publications in this area, I co-edited the books *The Man without the Movie Camera: The Cinema of Alan Berliner* (2002), *Landscapes of the Self: The Cinema of Ross McElwee* (2008); and I edited the book *La casa abierta. El cine doméstico y sus reciclajes contemporáneos* (2010 [*The Open House: Home Movies and Their Contemporary Recycling*]). I have published articles related to these issues in the journals *Biography*, *Studies in Documentary Film*, *Cahiers d'Études Romanes*, *Comunicación y Sociedad*, *Archivos de la Filmoteca*, and *Secuencias*.

www.efrencuevas.com

The traces of remembrance as a way of (re)constructing the memory of what has not been lived: *Embracing* by Naomi Kawase

Ana Aitana Fernández. Universitat Pompeu Fabra

Abstract

“We don’t remember, we rewrite memory as we rewrite history”, states Chris Marker in *Sans Soleil* (1983). How then an unconscious memory can be brought to life? Traditionally, autobiographic documentaries or filmed diaries are based on photographs and personal archives as images with which to reconstruct memory. Nevertheless, how is remembered what has not been lived? Can cinema make emerge this type of memory? This investigation is based on the *Atlas Mnemosyne* by Aby Warburg –which according to Didi-Huberman ‘breaks up the frames’ and whose engine is imagination- and on the concept of *trace* established by Derrida (“the mark of the absence of a presence, an always already absent present”): “Since the trace is not a presence but the simulacrum of a presence that dislocates itself, displaces itself, refers itself, it properly has no site -erasure belongs to its estructure.”

In her autobiographical essays, Naomi Kawase achieves a subjective time –a *bergsonian* time– through the cinematographic device. In her first film *Embracing (Ni Tsutsumarete)*, 1992) she starts a quest for his father through the personal archives she has in reach (the picture of the wedding of her parents, the list of the places where he has lived in), and she registers this quest through several traces that do not exist in her memory. Therefore, if the traces are also a simulation of a dislocated presence, why not simulate the impression of those memories as well? Why not force its presence through the camera? *Embracing* is not as much a film about that process but the quest of those memories. Based on the filmic experience, Kawase constructs her own Atlas of memory –in Warburg’s perspective–: A fiction enabling the observation and analysis of one’s own existence and evocating that background of absence from which it is contemplated.

Ana Aitana Fernández is a PhD candidate in Film Studies at Universitat Pompeu Fabra in Barcelona, where she currently works as assistant professor at Communication Department. She is associated editor of the academic journal *Cinema Comparative Cinema*. She is member of the Catalan Association of Cinematographic Critics and Writers (ACCEC by its spanish initials). She is member of the editorial board of the website *Transit: cine y otros desvíos*, and contributor for the web *Otros Cines Europa* both related to cinema. She also collaborates on the audiovisual project *Pasaia Bitartean*, funded by the Factories for Creation program awarded by the Basque Government. Her research field is the reconstruction of individual memory through filmed photographs (image-object) in cinema.

The Amateur Archive: explorations on collective memory through nonprofessional film

Enrique Fibla. Concordia University Montreal.

Abstract

In the 1930s members of the Catalan industrial bourgeoisie developed an amateur film movement with a clear transnational vocation. They produced hundreds of films, which ranged from institutional to industrial, medical, educational, fictional, avant-garde, travelogue, documentary and home movies. They are not only an invaluable historical record of the everyday life of the 1930s, but also a key link to understand the role that film played in Spain's complex coming to terms with modernity. In 2005 Hungarian filmmaker Péter Forgács would use some of these films, and other nonprofessional materials, to construct his polyhedral documentary *El Perro Negro*. The result slits open official discourses on the Spanish Civil War, showing the many gray and uncomfortable areas that lie below the usual binaries used to explain the conflict.

Following what Eric Smoodin calls the *archival turn* of the discipline –“a new consideration of the materials we might use for writing history and to our sense of institutional relations in that history”– this paper explores how the inclusion of amateur recordings in recent nonfiction films problematizes official history and memory. What happens when family archives replace institutional archives? What kind of collective memories are, then, created by editing together disparate personal recordings?

Enrique Fibla Gutiérrez is a PhD Candidate in the Film and Moving Image Studies program at Concordia University Montreal. He holds an MA in Cinema Studies from San Francisco State University (SFSU), and a BA in Audiovisual Communication from the Universidad Autónoma Barcelona (UAB). He has presented his work in conferences such as ‘Film and Media London 2013’, ‘NECS 2015’, ‘Visible Evidence XXI’, and ‘Glasgow What is Film History 2015’. His lines of research include useful cinema, transnational noncommercial film culture, amateur cinema, and essay film. He has published in *Icono 14*, *Kamchatka*, and the *Catalan Journal of Communication and Cultural Studies* amongst others outlets.

Non-fictional Animated Memoirs and Their Reference Model

Cristina Formenti. Università degli Studi di Milano

Abstract

As shown by Lucia Ricciardelli in relationship to the American production, contemporary animated documentaries mostly provide accounts of personal experiences. In particular, always more frequently directors chose to recur to animation in order to recount an individual traumatic past occurrence capable of raising awareness in the viewers about a broader issue of concern to national or international communities. Among the most notable examples of this typology of audiovisual products are Marjane Satrapi and Vincent Parronau's *Persepolis* (2007), Ari Folman's *Waltz with Bashir* (2008), Laurent Boileau and Jung Henin's *Couleur de peau: Miel* (2012) or the online interactive work *The Next Day* (2011, by Jason Gilmore).

The paper will address this rich corpus of animated documentaries, in order to illustrate how such personal memoirs are nothing other than a filmic development of what scholar Jeff Adams refers to as the 'documentary graphic novel'. Indeed, not only this kind of animated documentaries often draw their aesthetics from those proper of graphic novels and, in some cases, are adaptations of a documentary graphic novel or where later remediated into one, but also they employ an approach and a visual language in retelling these personal pasts that appears to be extremely similar to that used in documentary graphic novels. More precisely, it will be shown how, rather than adopting a mode of representation capable of inducing the viewer to establish with the filmic text what Roger Odin refers to as a 'documentarizing reading', these animated documentaries stimulate in the viewing public a 'fabled' one by recurring to the same mode of representation embedded with dramatization and graphic fictionality proper of documentary graphic novels. In so doing, it will also be depicted how by looking at these animated works under such perspective it can be explained why they started surfacing precisely in the late 1980s.

Cristina Formenti has just received a doctorate in Film Studies at University of Milan, defending a thesis on the history, theory and aesthetic of animated documentary. She is author of the book *Il mockumentary: la fiction si maschera da documentario* (Mimesis, 2013) as well as of essays for various journals, among which *Studies in Documentary Film* and *Alphaville*. She is editor of the volume *Mariangela Melato tra cinema, teatro e televisione* (forthcoming in April 2016), to which she is also a contributor.

Documentary Activism and Historical Time

Jane M. Gaines. Columbia University

Abstract

I am starting from the assumption that documentary as a mode has important affinities with historical writing. Then I proceed to ask how to grasp the phenomenon of media activism historically, but more importantly, what it means to use historical comparison in an effort to explain present events. A theoretical test, the case of media activism past, present, and future is here approached as a problem in the asymmetry of historical time. While we may be interested in the linkages between contemporary “networked” activism and the uses of documentary from the Soviet 1920s to the radical 1930s, through 1960s anti-war activism, 1970s camcorder activism, and 1980s AIDS activism, ending with the Occupy Wall Street and “Arab Spring” moments, caution is advised. My approach, following the new philosophy of history and the theories of Reinhart Koselleck in particular, starts with the idea that the historian’s great challenge is the disjuncture between the three modes of historical time—past, present, and future. There is no way to get from the past to the future and the work of the traditional historian is to camouflage the difficulties of the “differences of time” (Foucault). I therefore propose to think the activism past more disjunctively, relative to both the cyberculture present and the even newer media future. At stake is the reformulation of documentary theory relative to political strategies in the age of networked communication that are “no longer” centered on the “work,” and “no longer” located in “the streets,” which entails asking why we use phrases like “as never before,” and “no longer” in the first place.

Jane Gaines is Professor of Film, Columbia University, and the author of two award-winning books, *Contested Culture: The Image, the Voice, and the Law*, and *Fire and Desire: Mixed Race Movies in the Silent Era*, and the forthcoming *Historical Fictions: Women Film Pioneers*. She continues to write as well on the history of intellectual property (with implications for contemporary piracies), documentary theory, costume and body, and, most recently, has taken up a critique of the “historical turn” in the field. With Francesco Casetti she is co-chair of the Permanent Seminar on the Histories of Film Theories.

Epistle from a distant war: rare sync sound films of WW2 soldiers speaking rediscovered. Voice, memory and authenticity

Steve Hawley. Manchester Metropolitan University

Abstract

The Calling Blighty series of short films is a unique collection made in 1944-45 of individual servicemen and women in the Far East sending personal messages home to their family and friends. These poignant filmed messages were shown back on the home front a couple of months later in local cinemas, to the mixed laughter and tears of the specially invited audiences. Professor Steve Hawley from the Manchester School of Art and Marion Hewitt from the North West Film Archive have created a live cinema project - A Message Home - to find as many families and veterans as possible, to bring them together to show the films again, and to tell their stories.

In November 2015 at HOME, Manchester's contemporary arts venue, relatives of 43 of the servicemen filmed (and two of the actual men on screen still alive) gathered together to recreate those 1940s screenings. Of nearly 400 issues made, only 48 are known to survive and half of these are from Manchester, discovered 30 years ago in rusting 35mm film cans in the basement of the Town Hall, yet largely unseen since.

The films are unique in that the men speak directly to camera in regional accents, uncensored and mostly unedited, in a kind of one way Skype. This was the first time that the voice of the ordinary English working class man was heard on screen. British documentaries of the 1930s were made largely by upper-middle-class filmmakers who wanted the working classes to be noble and heroic, but they didn't want to give them a voice.

The paper considers the implications of the screening of these films for the first time in 70 years to the relatives of the men on screen, and how time affects the reception of moving images, in the era of camera phones and Skype.

<http://www.nwfa.mmu.ac.uk/blighty/background.php>

<https://vimeo.com/126376589>

Steve Hawley is an artist who has been working with film and video since 1981, and his work has been shown at video festivals and broadcast worldwide since then. Manchester Time Machine 2012, made with the North West Film Archive is the first ever iPhone app to combine archive film footage and GPS and is part of a project looking at the nature of the city, including Not to Scale 2009 (filmed in a series of model towns). His video with Tony Steyger South Home Town filmed in Southampton was premiered at the New York Independent Film Festival in September 2015. He is Co-editor of the Intellect book, *Imaging the City – art, creative practices and media speculations*, and author of the introduction and *Manchester as a mythical city; reflections in art and locative media*, to be published July 2016. He is also Professor and Associate Dean Research at the Manchester School of Art, Manchester Metropolitan University

www.stevhawley.info

<http://www.art.mmu.ac.uk/profile/shawley>

Marking time in longitudinal documentary

Richard Kilborn. University of Stirling

Abstract

The main aim of this paper is to explore the ways in which time is handled in longitudinal documentaries such as Michael Apter's *Seven Up* series. Each episode of a long doc can be regarded as having essentially a dual focus with respect to time: it will not only invite its audience to reflect on what has transpired in the lives of featured subjects since the last visitation, it will also encourage viewers to consider how these same lives have developed over a much longer time span, one that will typically stretch back to early childhood.

For the audience, being shuttled backwards and forwards in time is, arguably, one of the special pleasures of long doc viewing. For instance, even as Apter's subjects are recollecting certain key events in their recent past, the director will be seeking to remind viewers of much earlier phases of a subject's life. This is achieved via the interpolation of what Apter has described as 'golden highlights' sequences: short snippets extracted from earlier episodes that bring salutary reminders of how much an individual can change over a short span of years.

In both a thematic and a structural sense, temporality, then, remains a central issue and concern in long docs. Some would argue, indeed, that one of long docs' defining features is the way in which they encourage reflections – on the part of both subjects and viewers - on the rapidity with which changes occur and, more generally, on the transience of life itself.

Richard Kilborn is Honorary Professor in the School of Arts and Humanities at the University of Stirling. His major research interest is in film and television documentary. His publications include: *Introduction to Television Documentary: Confronting Reality* [co-authored with John Izod] (Manchester University Press, 1997); *Staging the Real: Factual TV Programming in the Age of Big Brother* (MUP, 2003); *Taking the long view: a study of longitudinal documentary* (MUP, 2010); *Spiel mit der Wirklichkeit: Zur Entwicklung doku-fiktionaler Formate in Film und Fernsehen* [with Kay Hoffmann and Werner Barg] (UVK Verlagsgesellschaft, 2012). He has contributed an essay on developments in TV factual entertainment to *The BFI Companion to Documentary* (BFI, 2013) and has recently published an article on 'The Golden Age of British TV Comedy' in *British TV Comedies, Cultural Concepts, Contexts and Controversies*, (eds. Juergen Kamm and Birgit Neumann), (Palgrave MacMillan, 2015).

Sunday in the Park: Symbiopsychotaxiplasm and the Filmic Mechanism of a Self-Defeating Documentary

Ohad Landesman. Tel Aviv University

Abstract

Shot on location in Central Park during the tempestuous summer of 1968, William Greaves's *Symbiopsychotaxiplasm: Take One* not only holds one of the most peculiar titles in the history of cinema, but is also one of the most radical American documentaries to explore its own process of making. Greaves plays out whimsically the role of an incompetent director trying to put together an improvised psychodrama (called *Over the Cliff*) with a lame script and bad directorial skills. The dysfunctional set he creates and documents instigates subversive responses from his crew, which become in themselves performances edited into the film for the purpose of raising complex questions about film reality, acting methods and cinematic authorship.

Symbiopsyocho, made over 48 years ago, failed to receive critical and commercial affirmation for many years. Shortly after its late theatrical release in 2005, *Symbiopsyocho* came out in a special edition of the Criterion Collection and won its long-due critical acclamation. However, how should we watch *Symbiopsyocho* today, after the initial wonder of its revelation has faded? as a document of a screen test experiment that explores the dynamics of acting? An early forerunner of what is now known as the docu-fiction hybrid? a thoughtful and provoking essay film about its own process of making in the tradition of modernist cinema? A piece of 1960 American avant garde that re-historicizes the phenomenon as not exclusively white? Or perhaps a film that virtually calls for a rewriting of the history of film reflexivity? Since *Symbiopsyocho* could be all of the above, as I will briefly point here, its unique form and multi-layered meanings remain puzzling and intriguing, and leave us, still, with no clear answers.

Symbiopsychotaxiplasm: Take One

<https://www.youtube.com/watch?v=jW7WGO5QJzw>

Ohad Landesman holds a PhD from the Department of Cinema Studies at New York University. He is currently a teaching fellow in the Film and Television department at Tel Aviv University and a faculty member in the History and Theory department at Bezalel Academy of Art and Design in Jerusalem. His recent publications appeared in *Studies in Documentary Film*, *Projections: The Journal for Movies and Mind*, *Animation: An Interdisciplinary Journal* and *Visual Anthropology Review*.

Mapping violent memory

Maria Moseng. University of Oslo

Abstract

In approaching images and the imagination of political violence and terrorism, Adam Curtis' *Bitter Lake* (2015) and Eric Baudelaires' *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* (2012), each initiate essential questions of how to visualize relations of power that are inherently abstract. While trauma studies the last decades have served to frame the approach to violent memory as an ethical question of unrepresentability, I propose that these non-fiction films must be seen as aesthetical discourses on the opacity of networks of agency, ideology and control.

One of the marks of what is frequently referred to as a contemporary "trauma culture" (e.g. Elsaesser) and the related affective turn in historiography and art, is that violence often is interpreted through a subjective logic – a logic that can render other aspects unintelligible. As recent studies of post 9/11 cinema have argued, the trauma paradigm has limitations in its focus on victimised subjectivity (Chaudhuri), undermining longer histories of structures of violence – what Slavoj Žižek calls the objective violence of political and economical systems. Framed as a question of cultural memory, this poses challenges to the indexical cartography of documentary imaging, as well as the presentation of trauma as (material and metaphorical) trace.

In my paper I will explore the concept of mapping as a way to describe how the mentioned films (and related documentary mediations on the nature of violence), through the manipulation and recontextualisation of recorded sounds and images, approach the apparatus of documentary filmmaking as a machine for abstract thinking. I will evaluate the idea of cognitive and affective mapping departing from Steven Shaviro's reading of ideas from Frederic Jameson and Gilles Deleuze and Felix Guattari, where Jameson's call for the cognitive mapping of global neo-liberalism is seen in relation to the constituting forces of transpersonal affect. This can eventually allow for a discussion of how the non-fiction film can produce memory in non-representational, yet inflecting, ways.

Maria Moseng is a PhD research fellow in the Department of Media and Communications at the University of Oslo (2015-2018). She is founding editor of *Wuxia*, a journal for film culture, as well as a film and art critic, and a curator of film and video programs. Her research project deals with violence and memory in contemporary documentary film.

Remixing Memory and Aesthetics in the Interactive Documentary

Stefano Odorico. Leeds Trinity Universtiy / University of Bremen

What does aesthetics represent within the contemporary interactive documentary (i-doc) form and what is its effect in the process of sharing memories? It is difficult to answer this question because i-docs are complex and hybrid media from an aesthetic, interactive/immersive and technological point of view. They create multiple “other” aesthetic universes that deal with the aesthetics of “the real” in order to generate elements of illusion, reproduction and mimesis (of reality) through digital technology. In addition to Murray’s (1997) aesthetics categories for the analysis of interactive stories (immersion, agency and transformation), compared with traditional documentaries, the aesthetic experience of i-docs is characterised also by other key elements, including: hybridisation (Adorno) and virtuality.

I am currently developing a fully funded research project (Interactive Documentary Aesthetics) that aims to map and widely define the interactive documentary form through a re-categorisation of screen aesthetics in relation to participative transmedia that works with factual productions.

This paper will analyse three different projects (Prison Memory Archive, Welcome to Pine Point and Shoah Project USC) in relation to the concepts of memory and aesthetics and will attempt to generate a reflection on the relationship between techno-culture and narration and, in particular, between memories and new forms of factual narration. The objective is to explore how these projects deal with concepts of collective and private memories in the digital world across different media (and more traditional) forms.

Projects:

Prison Memory Archive:

<http://prisonmemoryarchive.com/>

Welcome to Pine Point:

<http://pinepoint.nfb.ca/#/pinepoint>

USC Shoah Foundation:

<https://sfi.usc.edu/>

Stefano Odorico is Associate Senior Lecturer in Media at Leeds Trinity University (UK), where his work focuses primarily on interactive trans-media platforms. Before moving to Leeds Trinity University, he also lectured at University of Bremen (Germany), Leipzig University (Germany), University College Cork (Ireland) and Queen’s University Belfast (UK). He is also co-founder and member of editorial team of *Alphaville: Journal of Film and Screen Media*.

Spectral Testimonies: Documentary Reenactment and Temporality in Contemporary Israeli Cinema

Yaara Ozery and Raz Yosef. Tel Aviv University

Abstract

The paper will examine the special use of documentary reenactment in depicting testimonies related to the Israeli-Palestinian conflict, focusing on the Israeli film *Testimony* (Shlomi Elkabetz, Israel, 2011). The film *Testimony* uses a unique form of representing the traumatic testimonies of Palestinian civilians and Israeli soldiers on the daily encounters between both sides, which have taken place during Israeli occupation over the recent years: the testimonies were collected and documented by Israeli human rights organizations, and are reenacted by Israeli actors in Hebrew. In the film, the reenacted testimonies do not represent an attempt of the filmmaker to return to an “authentic” historical truth. Rather they emphasize and expose the very act of the testimonies’ reenactment as a performance. The performative reenactment in the film is characterized by a complex and paradoxical temporality of past and present, enabling the viewer to remember the past testimonies while recognizing the impossibility of retrieving the lost object in its original form. Thus, the cinematic reenactment in the film marks the return of the lost past object and its absence, simultaneously.

Following Jacques Derrida’s ethical philosophy of spectrality, we would like to argue that performative reenactment in *Testimony* has a spectral power to retrieve the voices and bodies of the original testimonies and witnesses, to which no listener had been found, and at the same time, to give them a new form. *Testimony* unveils the ghostly presence of hidden and silenced historical pasts of Palestinians and Israelis, Arab and Jews as well as of Arab-Jews and Mizrahi Jews (Jews from Arab and Muslim countries), haunting both the film and the viewers. We are called to bear witness and take ethical responsibility for the lost stories we did not wish to see and which we wanted to forget.

Yaara Ozery is a Ph.d student at The Steve Tisch School of Film and Television, Tel Aviv University. She teaches film theory and Israeli cinema at Tel Aviv University and Sapir College. Her master's thesis focuses on the ethics and aesthetics of reenactment in recent Israeli documentary cinema. She is currently investigating the politics and aesthetics of current Israeli and Palestinian women's cinema.

Raz Yosef is Associate Professor and chair of the Cinema Studies B.A. Program at the Film and Television Department, Tel Aviv University, Israel. He is the author of *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema* (Rutgers University Press, 2004), *The Politics of Loss and Trauma in Contemporary Israeli Cinema* (Routledge, 2011), and the co-editor of *Just Images: Ethics and the Cinematic* (Cambridge Scholars Publishing, 2011) and *Deeper than Oblivion: Trauma and Memory in Israeli Cinema* (Bloomsbury Academic, 2013). His work on gender and sexuality, race and ethnicity, trauma and memory in Israeli visual culture has appeared in *GLQ*, *Third Text*, *Framework*, *Shofar*, *Journal of Modern Jewish Studies*, *Camera Obscura*, and *Cinema Journal*.

“What does a city feel like after ten years of dictatorship?”: time, affect and resistance in *Les murs de Santiago*

Elizabeth Ramírez Soto. Universidad de Valparaíso/University of Warwick

Abstract

Chilean filmmakers, particularly those who fled into exile after the coup, found in European television a significant ally in the 1980s. Institutions and channels such as the INA in France, Channel 4 in the United Kingdom and ZDF in Germany, played a crucial role in the production and exhibition of their films, most of which were of documentary nature. Ten years after the military coup, a number of these directors returned to Chile to register life under Pinochet's dictatorship—some of them underground—, and aired what they saw to European audiences. My paper will focus on *Les murs de Santiago* (1983), one of the first approximations to documentary filmmaking by Carmen Castillo, aired on French and British television channels the same year of its production, and which nonetheless remains virtually unknown to Chilean audiences. Fabienne Servan-Schreiber and Pierre Devert directed the documentary. Castillo, prevented from entering the country, wrote it. It is this fact, perhaps, which stands as one of the most striking characteristics of the film; the absence of Castillo from the screen—and her home country—, which is inscribed, in turn, via the use of a first person narrator (characteristic of her later work). I will analyse some of the audiovisual strategies deployed by the documentary to approximate to the recent past of a country still under dictatorial rule. Such strategies emphasise the impossibilities to erase the traces of the past (the Popular Unity, the violent coup), despite the rapid advances of a savage neoliberal order in a society dominated by fear and propaganda; and significantly, are imbued with an affective quality often overlooked in the analysis of political documentaries. Also, I will refer to the key role that the documentary image played in creating an awareness of the violence of the regime, both locally and internationally.

Elizabeth Ramírez Soto is a FONDECYT postdoctoral researcher at the Institute of Philosophy at the University of Valparaíso, Chile and an associate fellow of the Department of Film and Television Studies at the University of Warwick, UK. She currently investigates on contesting images of the nation in Chilean films produced in partnership with European television channels. Her essays have appeared in journals such as the *Quarterly Review of Film and Video*, *Rethinking History: The Journal of Theory and Practice*, and the *Journal of Latin American Cultural Studies*, as well as in the edited collection *Doing Women's Film History: Reframing Cinemas, Past and Future* (University of Illinois Press, 2015). She has recently co-edited a volume on essays on Chilean women filmmakers in exile.

Documentary and the Temporality of the Punctual

Philip Rosen. Brown University

Abstract

This paper develops concepts of the punctual and violence in relation to documentary cinema, with particular reference to state violence. In most theories of time and human relations to time, the punctual -- roughly, the instant without before and after -- seems to be an impossibility. Yet, it is often figured as a desire, an aspiration, a kind of hypothetical vanishing point. In fiction film, it may be associated with violence. The concept of punctual violence yokes the impossibility of an absolute temporal instant to another seeming impossibility, a representation of violence that would do justice to violence. Is punctual violence a useful theoretical concept for thinking central characteristics of documentary cinema and its history, especially its relation (or opposition) to the state and representations of state violence?

This paper will address this question beginning from Paul Ricoeur's conception of human relations to time, leading to considerations of documentary films from different contexts dealing with state and anti-state violence, such as *The Spanish Earth*, *Standard Operating Procedure*, and *The Missing Picture*.

Philip Rosen is Professor of Modern Culture and Media at Brown University, where he is also affiliated faculty in the Departments of American Studies and English. He is author of *Change Mummified: Cinema, Historicity, Theory*, and editor of the standard compilation of structuralist and poststructuralist film theory, *Narrative, Apparatus, Ideology*. He has written on a wide range of subjects related to film and media theory and history.

When the images are missing. Documentary strategies dealing with the Cambodian Genocide

Vicente Sánchez-Biosca. Universidad de Valencia

Abstract

The missing picture (Rithy Panh, 2013) might be considered an investigation, both intimate and historical, on the possibilities and limits for any image to represent atrocities and the experience of atrocities. The theatre of this reflection is the Cambodian genocide (1975-1979). The range of images commonly used to embody the extermination perpetrated by the Khmer Rouge are extremely varied. First, this paper analyses their modality or enunciation in relation to the facts they are supposed to convey, in particular, the kind of gaze they put forward so as to distinguish among perpetrators images, liberators images, testimonial images and images *post facto*. Then, it takes into consideration other images lacking physical support, such as spectral images, traumatic images and inner images. Once these cases have been studied in their interaction as well as in their temporal migration, the paper closely examines how Rithy Panh gives shape to these incorporeal memorial images.

Vicente Sánchez-Biosca is Professor of Film Studies and Visual Culture at the University of Valencia (Spain). He has been visiting profesor at international universities such as NYU, Paris 3 (Sorbonne Nouvelle), Paris 1 (Panthéon-Sorbonne), Universidade de Sao Paulo, Université de Montréal, among other. He is the authour of 13 books on Cinema and History, avant-garde, montage, etc. His current research deals with the perpetrator images from the Spanish Civil War to ISIS.

Home Movies as Ego-Documents

Raoul Schmidt. Austrian Film Museum

Abstract

The term *ego-document*, which was coined by Jacques Presser in the 1950s, refers to a historical source that has personal character, one in which the writing 'I' and the object of description coincide (Dekker 2002). Schulze (1996) extends this notion to include documents which provide information through a voluntary or enforced self-perception of a person and includes governmental personal records, court proceedings and interrogation protocols. Autobiographical notes thus come to the fore as a subcategory of ego-documents. A more narrow notion of 'self-testimony' can be found in memoirs, diaries, letters and witnesses of a historic period (Krusenstiern 1994). The valorization of a chronographic film practice within film studies seems to be influenced by the procedures that various avant-garde film makers adopt working in the tradition of the 'film diary' and the 'diary film' (James 1992). Jonas Mekas (1984) speaks of an *autobiographical diaristic experience* (Caneppele/Schmidt: 2014). It is the proximity of home movies to the development of bourgeois diary writing which here becomes evident. As Ruchatz (2016) points out, it has been common practice to read to each other from diaries and discuss the contents ever since the formation of the modern concept of individuality. A new bourgeois public does not only emerge as a private space, but as a thematization of the private: of family life, the individual and of the existence as a human being (Ruchatz 2016: 107). The term ego-document seems particularly neutral and useful for the visual records of filmmakers, as it does not contain any aesthetic or literary criteria and no verdict regarding the aesthetic quality of these testimonies. Based on these notions, this paper aims at reassessing biographical and autobiographical amateur films as ego-documents. It assigns a significant status to individual amateur film makers with regard to archival work dealing with life-historical records. The term ego-document therefore implies not only accountability toward the material of the filmic record itself, but also, and particularly, with regard to the person behind these records who is inseparable from them (vgl. Caneppele/ Schmidt 2015).

Raoul Schmidt is Film Archivist at the Austrian Film Museum and currently resident fellow at the Ludwig Boltzmann Institute for History and Society. He studied experimental photography at the Academy of Fine Arts, Vienna and is PhD candidate at the University of Art and Design, Linz with a research project on amateur films in European film archives.

The Meta-Modern Turn: a Reconceptualization of the Real and the Self in Contemporary Documentary Practice

Annelies van Noortwijk and Vicent Ros. University of Groningen

Abstract

Documentary is, we argue, for our contemporary culture what literature was for the 19th century: the preferred form of realism. Its history may be described a continual re-evaluation of film's potential to transmit factual information about the real world. In contemporary documentary practice, we witness a shift in focus from a modernist pre-occupation with factual, objective reality towards the embracement of more diverse, subjective perspectives on reality. Central to this development, we will argue, is a re-evaluation of the documentary subject and the blurring of boundaries between subject and filmmaker.

Especially forms of audio-visual first person documentary, that muddle traditional fiction and nonfiction distinctions by their very nature (Lebow, 2013) seem to be the favoured genre for mediations on *memory*, a theme that is at the heart of the arts in these turbulent times. By discussing a number of these first person documentaries of filmmakers at the forefront of contemporary documentary practice (e.g. Agnes Varda, Heddy Honigmann, , Leonard Retel Helmrich, Rithy Panh, Joshua Oppenheimer Jonathan Caouette, Albertina Carri), we will show how questions of memory and self are addressed by centered and active subjects, reassessed as embodied, empowered and emotional beings, as opposed to weak, peripheral subjects that are victims of institutional forces. Filmmakers and filmviewers are thus enabled to elaborate what we define as a Foucauldian discourse of resistance – an ethics of the self – which is situated in the interstices of power relations, at the level of individuals' daily practices.

This paper places these ongoing developments in the broader perspective of the semiotic evolution of human culture and the arts as a specific instance of human cognition (Merlin Donald, Antonio Damasio, Barend van Heusden). From this perspective, we argue that the re-evaluation of the subject in documentary is emblematic of a paradigm shift in contemporary culture that combines and harmonises modern and postmodern extremes – a shift we refer to as the 'metamodern turn' (Noortwijk 2014).

Annelies van Noortwijk works as a senior lecturer for the department of Arts, Culture and Media studies at the University of Groningen (the Netherlands). She teaches film studies, literature and art history & theory. Her research concentrates on contemporary documentary and journalism with a specific interest in questions of engagement, resistance and ethics and the penetration of the artistic discourse into non-traditional forms of art. She is currently working on a project on life-representation in contemporary documentary.

Vincent Ros graduated with honors from the International Research Master program Literary and Cultural Studies at the University of Groningen (the Netherlands) with a thesis on narrative complexity in film noir and contemporary cinema. He currently works as a research assistant and junior lecturer for the department of Arts, Culture and Media studies at the University of Groningen. His research focuses on the cognitive and hermeneutic dynamics of film interpretation and on questions of representation and authenticity in documentary.

Memory and affect in two post-dictatorship Chilean documentaries

María Constanza Vergara Reyes. Universidad Alberto Hurtado

Abstract

Mabel Moraña proposes that “the affective impulse, permeating inter-subjective relationships, the domestic and private domains, and all levels of the public sphere, -in any of its passionate, emotional, sentimental forms - shapes the relationship of communities to their past, their present, and their possible future projections” (315). In this paper, I analyze the affective dimensions of two first-person documentaries, taking into account the ways in which they appeal to their viewers. Adopting a first-person voice and a particular use of strategies such as reenactment and found footage, *El eco de las canciones* (Antonia Rossi, 2010) and *Genoveva* (Paola Castillo, 2014) explore the social relevance of the return from exile, and searches for identity in indigenous communities, respectively.

I analyse a new kind of rapport that the films establish with viewers: a connection that *affects* them, in the sense that authors like Ahmed and Doyle have proposed. In these films, until now, the analysis of how fiction disrupts the referential, the use of family archival objects (diaries, photo albums, home movies) and the examination of the authority of the author/director have been understood exclusively from the discursive, but not from an emotional aspect that highlights the interrelatedness among directors and spectators. Thus, I propose that affects are a tool to heighten the exchange between the intimate and its presentation in the public sphere, as well as a strategy to go beyond individualism and appeal to a community.

María Constanza is an assistant professor in the Language and Literature Department of Alberto Hurtado University in Santiago, Chile, where she is the director of the undergraduate program. Along with Michelle Bossy, she was co-investigator in the project "Chilean Autobiographical Documentaries" (2010), financed by the Audiovisual Fund of Chile's National Culture and Arts Council. In 2011, she was co-investigator (along with María Teresa Johansson and Lucía Stecher) in the project "Displacement, Memory, and Self-Representation: Latin America and the Caribbean in the Narratives of Migrant Writers." Currently, she and Betina Keizman are preparing their book *Echo Chambers: Dis-encounters between Cinema and Literature in the 20th and 21st Centuries* for publication at Metales Pesados in Santiago. The book compiles some of the results of the authors' FONDECYT (Chile's National Science and Technology Fund) project, which studied the interactions between cinema and literature in Argentina, Mexico and Chile from 1915-1940.

Historical Junctures: Montage Method in John Hughes' *The Archives Project*

Deane Williams. Monash University

Abstract

John Hughes' *The Archive Project* (2006), is an essayist history of Melbourne's Realist Film Unit and surrounding left wing culture of the immediate post World War years. At once recalling concerns he has pursued across his whole oeuvre, and attending to the historical ramifications of the events depicted and the film-work of history making, *The Archive Project* draws on a montage method derived from Walter Benjamin and Sergei Eisenstein. Late in the film Hughes constructs a dialectical image of governmental film worker, Realist Film Unit and Communist Party member, Elisabeth Coldicutt, addressing a crowd at Melbourne's Australian Centre for the Moving Image in 2005, in order to reveal, in Anne Nesbet's phrase, "a juncture between seemingly disparate objects or epochs". Commencing with this image this paper will examine Hughes' essayist archive montage method in order to understand the historical intersection of left-wing culture and government institutions as well as the transnational network that Australian film culture belongs to.

Deane Williams is Associate Professor, Film and Screen Studies, Monash University, Melbourne. He is Editor of the refereed international journal *Studies in Documentary Film* and author of *The Cinema of Sean Penn: In and Out of Place* (2015), editor (with Zoë Druick) of *The Grierson Effect* (2014), and editor (with Noel King and Con Verevis) of *Australian Film Theory and Criticism* (3 vols.) (2013-6).